

Arts Review

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The John Moores Exhibition in Liverpool

The Sainsbury Centre in Norwich

Artist's materials: paper — what to buy and where

INTERNATIONAL: The Paris Biennale; Gilbert & George at the Guggenheim; Spring shows in New York

Francis Bacon at the Tate Gallery (Cover)



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same freshness on this new, larger scale. He started to experiment with mixed media and settled on an ingenious and arresting mix of painted paper cut-outs, juxtaposed with broader areas of paint. This combination of crude paper shapes and sensitive, solid figure painting helps to underline the shabby brittleness of this superficially glossy world and the pathos of those unwillingly trapped within it.

A minute attention to details, such as the myriad reflections of glasses on the bar counter, or the patterns of individual feathers in an ostrich plume cape, is combined to striking effect with freer applications of paint — powdered, scrawled or dotted across the canvas — and the solid painterly realism of many of the figures. Selway's masterly draughtsmanship is most evident in *Italian Family*, a beach scene that mingles, at first sight, a little

uneasily with the club settings. Relationships between figures, one of the key elements in the club paintings is, however, taken further in this close grouping of figures around a monumental Italian *mamma*. The shallow perspective increases the almost claustrophobic note of intimacy, so that these figures, like the club characters, seem almost imprisoned in the picture. The heavy beach sky reinforces this shut-in feeling and harks back to the shuttered, almost hallucinatory atmosphere of Club King Ace. (to June 8) BEATRICE PHILLPOTTS

Mary Farmer Terry Moores

British Crafts Centre

The sharp edged areas of colour in Mary Farmer's tapestries complement Terry

Moore's monotone slab pottery. Together, they make an elegant show, lending themselves to each other, enhancing the qualities inherent in the work. It is not surprising to find that the artists are married.

The simplicity of form belies the sophistication, in technique and artistry. Mary Farmer uses only two or three colours but they are strong and vibrant, in hard geometric shapes which break up the surface. The colours, often complementary, work on each other, giving a three dimensional effect which has great impact since the materials and technique Mary Farmer uses makes the surface very flat. Using the medium of tapestry to express herself is a subtle way of adding richness to the already bright colours. Although closely woven with a smooth appearance, the wool soaks up the colour to give a deeper intensity, and close to, the texture of the weave is apparent, especially where the colours meet.

The largest piece, *Soft Flight*, is a slight departure from the rest: the angles are less sharp and the colours more subtle. Without losing any drama it has a dream-like quality. Mary Farmer's work is equally fitting either as a wallhanging or floor-rug — she is aware that it is very effective in public buildings and is willing to consider commissions.

Terry Moore's work is stoneware, slab and pot, all slate grey, varying in tone and density. The slab pots bend about a third or half way up and widen out into a more obvious oval vessel shape. The squatter versions are extremely well balanced and give great satisfaction; the taller ones look like chimneys about to topple in the wind. In a few pieces the slabs don't open out but remain solid, arranged together like ancient monuments, with the assimilated grandeur of Stonehenge.

The work of both artists is well executed and self assured. It demands attention. And as Mary Farmer says, "I hope the work will be given time to allow fluctuations in perception; time to give the imagination freedom to see what is beyond the initial response." (to June 1)

JAN CUMMING



Terry Moore's asymmetrical forms at the British Crafts Centre

Work by John Selway at Christopher Hull Gallery

